Ilse Weber

MAX WEBER

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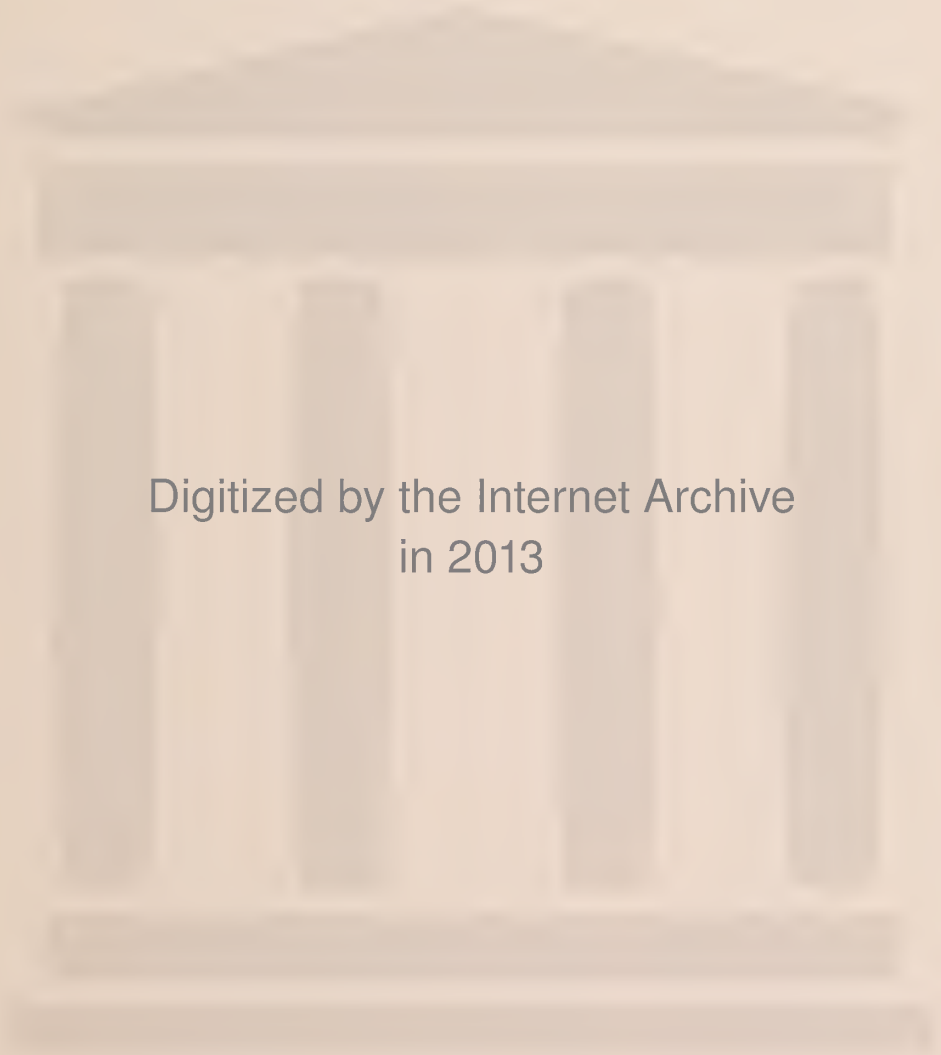
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Adoration of the Moon. 1944. Oil. 48⅛ x 31⅞. Whitney Museum of American Art.

MAX WEBER

Max Weber was born in 1881 in Byelostok in western Russia near Poland. The city was a large textile centre, and his grandfather had been a skilled color chemist, much in demand for mixing dyes. A granduncle was a Hebrew cabalist who lived as a hermit outside the city and was revered by the people. The boy's father, Morris Weber, was a tailor, and the family lived in the extreme poverty that marked the Jewish communities of Russia. He was brought up in the deeply religious atmosphere of Russian Judaism. He remembers the synagogues with their color, their fine choirs and the beauty of their ceremonial. He remembers his rabbi taking him to a service of the Hasidim, that fervent cult whose meetings were expressions of religious ecstasy; the scene, at first frightening, left a deep impression that was later to produce one of his finest paintings. The full-blooded color of Russian folk art, the Byzantine decorations of Russian churches, and the pageantry of religious processions left unforgettable impressions on the boy, who was intensely sensitive to color and form. As a child he was always drawing.

When he was ten the family emigrated to America. He still recalls his first sight of electric light, on their trip across Germany. Over here they settled in the Williamsburg section of Brooklyn. The father kept to his trade, and Weber's boyhood memories are of poverty, hard work and constant struggle for education. Loving music and gifted with a fine voice, he sang in the synagogue choir. In public school he was at first put in the lowest grades because of not knowing English, but being a keen student and a hard worker he made two grades every year. Soon he could earn a little money giving English lessons to other foreign-born children. He always led his classes in drawing. For lack of carfare he had to walk several miles to and from school. At sixteen he was able to enter Boys' High School in Brooklyn; but after only a year there he faced the alternatives of learning a profession or going to work. He had made up his mind to study art, and he went about it with the determination and drive that have marked his whole career. At Pratt Institute in Brooklyn he was told that his having had only a year of high school and no training in geometry made it impossible for him to be admitted. But he begged to be allowed to take the entrance examinations, spent the summer studying geometry by himself, and passed.

At Pratt he took the normal art course, preparing to be a teacher of drawing and manual training. Among other things he learned to be an expert cabinetmaker, and this thorough grounding in craftsmanship has meant much to him ever since. At the same time he took Arthur Wesley Dow's course in composition. Dow was one of the most enlightened art teachers of his time. He had spent years abroad, had been at Pont-Aven with Gauguin, and in association with the great Orientalist Fenollosa had become intimate with the art of Japan and China. His teaching was based not on nat-

uralistic study of casts and models, as in other American art schools, but on the principles of design as he saw them in the great art of the Far East and Europe. Space relations, and the balance of mass, line and color, were what he emphasized, always stressing simplicity and harmony. He opened his students' eyes to the art of the past, taking them to museums, talking much about Oriental art; and for a group of advanced students of whom Weber was one, he gave lectures on design, illustrated not only in painting but in sculpture and architecture. Weber was a favorite and devoted pupil, and even today he feels that he is still following Dow's principles.

After two years at Pratt he won a scholarship that gave him another year, during which he concentrated on Dow's teaching and studied the collections of the Metropolitan Museum, copying paintings by Velasquez, Corot and others. He emerged from his years at Pratt a skillful draftsman and a student whose natural high sensitivity had been directed to basic principles by an inspiring teacher. He longed to go abroad, but there was no money for that, so he plunged into teaching. His first position was at Lynchburg, Virginia, as teacher of construction drawing and manual training in a public high school, and also in summers at the University of Virginia. After two years he was called to head the department of art and manual training of the Minnesota State Normal School in Duluth. Here, besides his regular duties, he gave normal art courses to parochial school teachers during the holidays, read a paper at a two-state educational convention, and sang tenor in a Unitarian church choir. His afternoons were spent painting, and two pictures were accepted by the Minnesota State Art Society. After two years he had saved almost $2000 out of his earnings, enough to go abroad. In September, 1905, at the age of twenty-four, he sailed for France.

Without friends in Paris he at first led a lonely life. Knowing German and some Russian but no French, he taught himself with the aid of a dictionary and soon talked fluently. For a while he took singing lessons, and even thought of becoming a musician; but painting soon replaced all other interests. He had to make his money last, and he dressed in the cheap clothes of a workman or student, did his own laundry, and cooked his own food except for an occasional restaurant meal. His first studio cost $80 a year, but he moved to another at $60. He was to return to America after three years in the same suit he had left in.

His first studies were severely academic, at the Académie Julian, where the whole emphasis was on the daily drill of drawing from the model. His teacher was the old disciplinarian Jean Paul Laurens. Weber still has some of his life drawings, highly skilled academic work, unusual only in their free painterlike handling of light and shade. Laurens thought well of his work and within three months the young American divided the first prize. After about four months a bad cut in his right hand forced him to stop drawing for several weeks. This time was spent in museums. Weber has always had a tremendous appetite for art; looking at and studying works of art is to him a passion, a deep sensuous and spiritual satisfaction. His taste is both wide and dis-

criminating, taking in the art of all peoples. Sculpture has always especially interested him. From the first he was drawn instinctively to the primitive and to aboriginal art, which was then generally considered not art at all. During his enforced vacation he haunted the Louvre, the Oriental collections of the Musée Guimet, and the African and other primitive works in the old Trocadero. On returning to Laurens' class his work revealed his new enthusiasms and the master while interested did not approve. Towards the end of the season Weber avoided criticisms by turning his drawing around and leaving when Laurens came in.

His pilgrimage to the art of the past was not confined to France. Two months in the summer of 1906 were spent in Spain, chiefly in Madrid. Most of his days were passed in the Prado, where he discovered El Greco and was overcome by the revelation. Velasquez and Goya were other admirations, and he still has a little free copy of *Las Meninas*. By now he was through with academic teaching, and that winter he attended sketch classes at the Académie de la Grande Chaumière and the Académie Colarossi, painting from the model but taking no criticisms. In the spring of 1907 he went to Italy for five months, visiting Florence, Pisa, Rome, Naples and Venice. Everywhere he travelled third class with his easel and painting outfit, sleeping on the hard wooden railroad seats. "I can remember," he has said, "when I arrived in Florence. It was four o'clock in the morning, in that hour just before dawn when everything is still. I was tired from my long trip but I could not bear the thought of going to a hotel at once. I left my bags at the station and went immediately to look at the Duomo and Giotto's tower, about ten minutes' walk from the station. I was alone except for a few early-morning worshippers in the Duomo. It all looked strangely beautiful in the light of early dawn, but it was not strange to me for I had met it in Arthur Dow's class in Brooklyn. 'There it is,' I said, and I opened my arms to it as to a dear friend who had come back after years of absence. . . . It was hours before I thought of breakfast."

The Italian painters who impressed him most were Giotto, Masaccio, Piero della Francesca, Signorelli, Mantegna; and in Venice Titian, Giorgione, Tintoretto and Veronese. Sculpture interested him almost as much: Donatello, Michelangelo, and the Greek and Roman works in Rome and Naples. Notebooks were filled with sketches of things in museums. In Venice he made scores of small wash drawings of the city. One more trip he took while in Paris, in the fall of 1908, to Belgium and Holland, studying particularly the Flemish primitives and Vermeer and Rembrandt.

When Weber first came to Paris the modern movement had just been launched. A group of young painters whose leader was Matisse, including Derain, Vlaminck and Friesz, had discarded the academic concept of painting as imitation of nature and were creating an art in which form and color were used purely as elements of design and emotional expression, as free from naturalistic limitations as sound in music. This involved drastic simplification and distortion of natural forms, strong linear pattern, and color more intense than any in modern times. This new art was at once an affirma-

A Cup of Tea. 1910. Watercolor. 47 x 24¼. Private collection.

Composition with Three Figures. 1910. Gouache. 47¼ x 24. Collection of the artist.

tion of elemental *joie de vivre* and a return to the primitive. Its sources in the past were aboriginal art, especially African Negro sculpture, and Near-Eastern art, and the work of Gauguin and Van Gogh. In the Salon d'Automne of 1905 (which Weber missed seeing) the group appeared in full strength and created a sensation. A critic called them "*les fauves*," the wild beasts, and *fauvisme* became the name of the movement.

Dow's teaching, mild as it was in comparison, had prepared Weber for the radical principle of the new art, its conception of painting as design and not mere imitation of nature. Within a year of his coming to Paris he met several members of the movement. One of his best friends became Jules Flandrin, who had studied under Gustave Moreau along with Matisse. Through him Weber came into contact with the most advanced art circles in Paris.

In the next Autumn Salon after that in which the fauves had made their debut was a group of ten paintings by Cézanne, last survivor of the post-impressionists. For some years the old painter of Aix had been revered by a few younger men, and his exhibits in the preceding Salon had had a strong effect on the fauves and on Picasso. Weber, who had never seen his work before the Salon of 1906, remembers the tremendous impression that this group made on him; he even remembers every picture. "As soon as I saw them," he has said, "they gripped me at once and forever." One day on visiting the exhibition he found the paintings draped in black; Cézanne had just died. From this time on Cézanne was his greatest admiration among modern painters. He frequented the dealers where his pictures could be seen, Vollard's and Bernheim-Jeune's. In Gertrude Stein's house he saw her Cézannes, as well as her Matisses and Picassos. In the fall of 1907 came the great Cézanne memorial exhibition. Weber spent days there, and he recalls the general excitement, the heated discussions among the students, and how Matisse spoke of Cézanne as "*le père de nous tous.*" On the whole, Cézanne's art has been the deepest and the longest-lasting influence in Weber's work.

At Colarossi's he became friendly with a German student, Hans Purrmann, who shared his dislike of academic teaching. Purrmann knew Matisse and proposed to Weber that they organize a Matisse class, which they did in the fall of 1907 with the help of Gertrude Stein's sister-in-law, Mrs. Michael Stein. Matisse was living in a former convent, and its big rooms and its garden made an ideal school. At this time the fauve leader, who was only eleven years older than Weber, had achieved no more than a *succès de scandale*. He had recently finished the great *Joie de Vivre* of the Barnes collection, one of the landmarks of the modern movement. His large idyllic compositions of this time, with their pronounced primitivism, their bold linear patterns and intense barbaric color, were among the most advanced creations of the movement — a tremendous liberating influence, freeing painting from the limitations of academic impressionism and enormously enlarging the range of color and pattern.

Some of his students began by painting fauvist pictures like his, but Matisse curbed

their enthusiasm by rigorous study of nature. "You must be able to walk firmly on the ground before you start tightrope walking," he told them. "Sometimes," said Weber, "we used to draw like cameras, using plumb lines, but to purposes other than the mechanical and futile constructions of the academicians." But Matisse always encouraged simplification, bold color, and a sense of the unity and life of the whole picture. Weber's life sketches were more advanced in color than his previous work, the planes modelled in pure complementary colors to create projection and recession. He remained in the Matisse class for only one season, that of 1907 to 1908, and next fall resumed his studies at Colarossi's, working in quieter color in a deliberate reaction against the high key of the Matisse class.

In general Weber's work abroad was not yet radical in style, though a good deal freer than academic student work. Basically naturalistic, it did not yet take drastic liberties with natural forms. His landscapes and city scenes were nearer post-impressionism than fauvism. But his work was already notable for skillful draftsmanship, simplification, free handling, and above all for its instinctive freshness and harmonic beauty of color. Most of his paintings were studies rather than complete pictures. He was still a student in the largest sense of the word, one who was eagerly absorbing outside art, who was in the thick of the modern movement but had not yet launched himself as a full-fledged modernist painter.

Within a little more than a year of his arrival in Paris he had exhibited at the Salon des Artistes Indépendants in 1906, and again in 1907; and also at the Salon d'Automne in 1907 and 1908. In the last show one of his pictures was hung upside down, which is always good for a newspaper story. The *New York Times*' account described his works as "of an ultra-modern variety" — his first newspaper notice in America, and prophetic of what was to come.

In the eventful fall of 1907, the fall of the Cézanne memorial and the starting of the Matisse class, Weber first met Henri Rousseau. The old painter had been showing regularly at the Indépendants for many years and though ridiculed by public and critics was admired by some of the younger men. His art was culminating in the large jungle scenes of his last years, his richest works in imagination, luxuriant detail and decorative pattern. His big *Snake Charmer*, now in the Louvre, aroused great interest in the Autumn Salon of 1907, and at the age of sixty-three the naive old man found himself, rather bewildered, part of the most advanced group in Paris. But he was still very poor, as he was to remain the rest of his days, and lived with the utmost simplicity.

At a gathering in the home of Madame Delaunay, mother of Weber's friend Robert Delaunay, the young American met Rousseau. They both lived in the Montparnasse quarter, and the old painter asked Weber to walk home with him, and invited him to his studio the next week. "On my way home after this first visit, which I shall never forget as long as I live," Weber has written, "I felt that I had been favored by the gods to meet one of the most inspiring and precious personalities in all of Paris. . . . 'Here,' I

THE GERANIUM. 1911. Oil. 39⅞ x 32¼. Museum of Modern Art.

said to myself, 'is a man, an artist, a poet whose friendship and advice I must cultivate and cherish.' Thereafter I saw my new friend frequently."

Rousseau's art and friendship meant much to Weber. "He teaches us how to say and see all over again the eternal things with primitive simplicity," he has said. "Seeing Rousseau's pictures is like looking through a new window upon a new world. . . . He constantly admonished me to study nature, and his words still ring in my ears. The wisdom of his advice I have held as sacred all these years and always will. . . . Those were most happy and inspiring pilgrimages to Rousseau's studio for a young painter, alert, eager, tormented. . . . To visit my friend was like going from a suffocating atmosphere into that of a fragrant vineyard. His studio was a spiritual haven, a place to

GROUP OF FIGURES. 1911. Oil. 28¼ x 23¼. Private collection.

Women and Tents. 1913. Oil. 30¼ x 36½. Private collection.

recuperate, to set the young perplexed mind at peace." Rousseau was far from a modernist; he admired Bouguereau and Gérôme, did not care for the fauves, and did not approve of Weber's more advaneed tendeneies and friends. On the other hand, when they visited the Cézanne memorial exhibition together, the old man recognized Cézanne's strength, though he said of the large *Bathers,* now in the Philadelphia Museum: "Too bad, he left so many places unfinished. I wish I had it in my studio, I could finish it nicely."

"Max Weber, extolling the art of the Douanier, stirred up the Académie Matisse," wrote Rousseau's biographer Adolphe Basler. "While he was able to make the majority of the pupils share his passionate conviction, the master nevertheless remained indifferent if not hostile to this ingenuous painting." On the other hand, Picasso, whom

Weber met in 1907, admired the Douanier, one of whose paintings he had picked up in a junk shop. Weber took Picasso to Rousseau's studio to meet the old painter, and they watched him paint *The Muse Inspiring the Poet,* with Guillaume Apollinaire and Marie Laurenein posing.

In addition to painting, Rousseau wrote poetry, sang, played the violin, all in a style peculiar to himself, and gave lessons in art and musie to his neighbors and their ehildren. On Saturday evenings he held musical soirées in his studio. Basler said: "It was with Max Weber that I used to go oceasionally to the soirées in the rue Perrel. This Ameriean, a tenor who apparently had sung in synagogues, was the ehief soloist of these friendly parties in which artists rubbed elbows with the people of the neighborhood. . . . The concert, not much like a symphony orchestra, invariably began with the *Marseillaise.* Henri Rousseau, first violin, led the orehestra, eomposed of his pupils: a mandolin, a flute, a cornet, ete. The grocer's son would say a pieee, and the milkman's little wife would retail the latest music-hall novelty. Max Weber would sing Handel. Violin solos by the maestro would interlard the program."

Weber had now lived in Paris three years on the money he had saved in two years' teaching. In the fall of 1908 his funds began to run low, and he made plans to return home. "The acquisition of several small pietures by Rousseau," he wrote, "was the one item that loomed up in my ealeulations above any other, even if I had to deprive myself of several other things." After talking the matter over with his friend, he ended by buying four small paintings. Rousseau insisted on giving him two more, inscribing one of them: "Gift to my friend Weber, the 8th of August, 1908, union of America and France, the two Republics."

On December 19, 1908, on the eve of Weber's departure for America, Rousseau gave a speeial soirée "*en l'honneur des adieux de M. Weber.*" The typewritten program, which Weber still eherishes, lists the soloists, headed by "M. Weber, Tenor." "It was a touehing, festive and beautiful evening," Weber writes. "Some twenty-five guests were invited. . . . My place in the audience was in a chair almost touehing the large magnificent picture *La Noce.* I am quite sure that Rousseau meant it to be a place of honor, and an honor indeed it was. Rousseau placed me on the program as tenor of the evening. I sang the first recitative from Handel's Messiah, and another aria and reeitative from the same work later in the evening."

Weber had hopeful plans; he would exhibit in New York and make enough money to return to Paris the following June, to resume his studies. He also hoped to alleviate his friend's poverty. The day before leaving he took his household goods over to Rousseau's studio and gave them to him. The old man aecompanied him to the Gare St. Lazare, insisting on carrying one of the bags. "As the train began to move, I heard Rousseau say with deep feeling in his voice, and an admonishing finger, '*N'oubliez pas la nature, Weber.*' "

Weber spent the Christmas holidays in London, enjoying the National Gallery and

Rush Hour, New York. 1915. Oil. 36¼ x 30¼. Collection of the artist.

CHINESE RESTAURANT. 1915. Oil. 40 x 48. Whitney Museum of American Art.

other collections, then sailed for New York. His optimistic plans never materialized. He and Rousseau corresponded, and the old painter asked Weber to send a photograph from which to paint his portrait. Weber postponed doing so because he could not compensate his friend. In September 1910 he read with grief that Rousseau was dead. And he himself was never to go abroad again.

II

The America to which Weber returned at the age of twenty-seven, full of the stirring events he had taken part in in Paris, was a different world. Over here the art world was completely dominated by the academicians. Artists, critics and public, with few exceptions, knew nothing of developments abroad. The last movement that had reached these shores was impressionism. Even Cézanne, Van Gogh, Gauguin and Seurat were practically unknown here. It was one of the most provincial phases in our history. Academic juries excluded anything in the least unorthodox from the exhibitions, and no regular dealers would show advanced art, so there was no way for an independent artist to reach the public.

But the year 1908, ending just before Weber returned, had seen a few prophetic events. A small group of liberal painters calling themselves "The Eight," rebelling against academic restrictions, held an exhibition at the Macbeth Gallery in New York. Gertrude Vanderbilt Whitney started the Whitney Studio Gallery to show independent art. And Alfred Stieglitz began exhibiting modern paintings, sculpture and drawings in his little Photo-Secession Gallery at 291 Fifth Avenue, including the first show of Matisse in America. For five years, until the famous Armory Show, 291 was the only place in this country where one could consistently see the most advanced European work.

However, it was not at 291 but at the Haas Gallery, a frame store on upper Madison Avenue which he rented for the occasion, that Weber had his first one-man show, in April 1909. Mostly works done abroad and not yet radical, it received a few brief reviews, disapproving but not hostile. The *Sun* commented: "Possibly this young man may forget Paris, and then he will get into the Academy. (Some day!)" Arthur B. Davies, always liberal and discriminating, bought two paintings. But the financial hopes Weber had pinned on the show were shattered, and he had to give up any idea of returning to Paris. He applied for a position teaching art in the New York public schools, but though passing the examinations was refused an appointment because his English was not that of a native. He submitted work to a National Academy exhibition and was of course rejected, and never tried again.

This was a lonely time for Weber — far lonelier than in Paris. After so many years away from New York he had few friends among artists. Sensitive and proud, well aware of his own gifts, he felt slights deeply. His finances were often desperate. How

easy it would have been for him to become a successful academic painter is proved by the skill of his less radical work of this time. But nothing could deflect him from his chosen path. Art, his own and the art of the world, was a constant solace. For months after his return he haunted the museums, especially the Museum of Natural History, where he was enraptured by Maya and Aztec sculpture and the totem poles of the Pacific Indians. Already he had a habit of writing down his ideas on art, and in the museum he composed poems expressing his veneration of the great hieratic art of ancient America, such as the one addressed to Chac-Mool of Chichen-Itza, which was written on a scrap of paper against the statue's knee.

In the fall of 1909 Weber met Stieglitz, and the following year he lived for some time at 291, helping with exhibitions and in particular hanging a big international

Mask. 1918. Woodcut. 4¼ x 1⅞.

Seated Figure. 1918. Woodcut. 4¼ x 1⅞.

Spiral Rhythm. 1915. Plaster. 5¼" high. Private collection.

photographic show in Buffalo. Stieglitz published a poem and two essays in *Camera Work*, then the only advanced art magazine in the country. In March Weber was included in an exhibition of "Younger American Painters" – nine young moderns and liberals, including Dove, Hartley, Marin and Maurer. This, the first group show of American modernists, aroused violent critical condemnation. The *Evening Post* reported that "a well-known critic, himself a painter, refuses to publish a word about the exhibition, which he considers 'an insult to the public,'" and the *World* began and ended a page of ridicule with "It's a scream!"

Weber had never ceased to talk of Rousseau. "It was Weber who first sang the

hymn to Rousseau in America," wrote Stieglitz. "Weber's daily songs were: *'Cézanne, cet homme,'* followed by *'Rousseau, cet ange.'* " After the Douanier's death in 1910 Weber arranged a small exhibition at 291, the first in America, consisting of the paintings and drawings he owned. His brief catalogue note said: "He was truly naive and personal; a real 'primitive' living in our time." But the critics dissented; Henry Tyrrell of the *Evening World* called Rousseau's art "the crude dabblings of an untrained child," and even James Huneker, usually perceptive, wrote, "As an artist he was a joke."

Weber's own work after his return to America was considerably more advanced than his Paris work. Its spirit, akin to the fauves, was one of youthful, exuberant paganism. The modern movement in these early days was an expression of the primitive joy of life breaking through old bonds not only of form but of spirit. His favorite subjects were idyllic compositions of nudes, or landscape. The style showed unmistakable influences from Cézanne, Matisse and the fauves. Forms were drastically simplified and altered, linear rhythms were stressed, color was less and less bound by natural appearances. Some of his very earliest works, it must be admitted, were rather self-consciously "modern," with startling distortions, obvious curves, arbitrary color, and a soft lushness like that of some other young American modernists. Sometimes one suspects a youthful desire to *épater le bourgeois*. Today such works seem period pieces, interesting chiefly as examples of revolt against pallid academicism. Looking at them, one understands the critics' first reactions. But he soon outgrew this phase.

The years 1910 and 1911 saw a constant growth in boldness and strength. His compositions were crowded with a luxuriance of figures, free in their rhythms, revealing a richly sensuous feeling for form and a creative delight in playing with it. A strong sense of movement and vital energy animated the forms. The graphic quality was pronounced; with all the liberties he took with nature, everything was drawn with the precision of a skilled draftsman. The color was deep and rich, with much use of black, quite different from Matisse's brilliance and dissonance. From the first it showed an innate sense of harmony, like a musician's sense of pitch – a chromatic gift which is inborn and for which there is no substitute. His color was notable for its quality of delight and its emotional expressiveness. Pigment was handled as something pleasurable in itself. His paintings were rich in texture, in the substance of which they were composed. They had a full-blooded sensuousness that made academic American painting of the time seem anemic. This basic sensuousness he has always retained. Form, line, color are for him physical elements that speak directly to the senses, and as in music, through the senses to the spirit.

His love of primitive art, especially African, Maya and Aztec sculpture, showed in the sculptural massiveness of his figures, their contorted forms, and their unnaturalistic proportions, as in their big heads and eyes, the latter often shown full-faced with the head in profile. Along with this primitivism went experiments in semi-cubistic stylization: forms were analyzed into large geometric masses, angular or emphatically

THE VISIT. 1919. Oil. 40¼ x 30. Collection Mr. and Mrs. Milton Lowenthal.

rounded. Soon the surfaces began to be broken up into facets like those of a crystal; hence his description of "crystal figures" for these pictures. But the underlying spirit was different from that of cubism. Of *The Geranium* he later wrote: "Two crouching figures of women dwelling and brooding in a nether or unworldly realm. The conception and treatment spring from a search of form in the crystal." This mystical note was far from cubist formalism. In general his work of this period can be described as basically fauve with cubist modifications. But compared to fauvism, his viewpoint was more romantic, his style more three-dimensional. The deep richness of his color contrasted on the one hand with the brilliance of fauvism and on the other with the colorlessness of early cubism. As yet there was nothing so abstract as Picasso's or Braque's cubist style. But as a whole Weber's work was the most advanced experimental painting being produced in America in these years.

Russian Ballet. 1916. Oil. 30 x 36. Collection Mr. and Mrs. Milton Lowenthal.

Gesture. 1921. Oil. 18 x 22. Collection Mr. and Mrs. F. H. Hirschland.

In January 1911 Weber had a one-man show at 291. All the paintings except one had been done in Ameriea and were eonsiderably more radical than those in his 1909 show. (He also ineluded a life drawing from the Aeadémie Julian, to prove that he really eould draw.) This time the erities reacted more violently. Not all were hostile; some were open-minded, if bewildered, and most of them gave him plenty of spaee. But his work shoeked them even more than Matisse's, and they called him the most extreme of the modernists. Joseph Edgar Chamberlin of the *Evening Mail* wrote: "We are inelined to think that Mr. Stieglitz has gone too far in admitting the pietures of Max Weber. . . . Their ugliness is appalling." In the *Evening World* Henry Tyrrell said: "No one is going to believe that nature alone ever made anybody as bad an artist as all this. Such grotesquerie eould only be acquired by long and perverse practice." Arthur Hoeber of the *Globe* almost burst with indignation. "Here are travesties of the human form," he wrote, "here are forms that have no justification in nature, but that seem for all the world like the emanations of someone not in his right mind, sueh as one might expeet from the inmate of a lunatic asylum. . . . It is difficult to write of these atrocities with moderation [sic], for they are positively an insult to ordinary intelli-

ALONE. 1926. Oil. 36 x 30⅛. Norton Gallery and School of Art.

gence." Another eritic ealled the exhibition "a brutal, vulgar and unneecssary display of art lieense."

Undeterred by this onslaught, Weber held an even larger exhibition next year at the Murray Hill Gallery. "One ean but admire Mr. Weber's sturdy conrage in his determination to present his art theories to the public," said *Town and Country*. "He has rented this gallery himself and is his own manager, his own press man, his own everything." In the interval his style had advaneed. "His pictures this season," wrote Hoeber, "are rather more pronouncedly revolutionary than the previous collection, and are quite incomprehensible to the present reviewer, who frankly sees in them only distorted notions of art requirements, ugly eolor, hopelessly stupid drawing, and absurd compositions." On the whole the erities were not as violent, but they were still bewildered. Chamberlin said: "It is as impossible to elaim beauty or ordinary human interest for the pictures of Max Weber as it is to deny their power. . . . This work must be sineere, when artists impoverish themselves to paint thus." Here and there were favorable voiees, such as that of Hutchins Hapgood, who wrote: "The first impression, and the one that remains, is the splendor of the color as a whole. Then, as you look at the paintings in detail, you notice that this man is a serious thinker, that he is struggling with the problems of form." Some artists were also more open-minded. Robert Henri brought his students to see the show, and urged them to eome again and study it. When Weber told him that it was about to elose and that he could not afford to rent the gallery any longer, Henri said, "People must see it," and persuaded the gallery owner to keep it on another week. From the first Weber's shows were always well attended by students.

With 1912 eame a new development in Weber's art — his first abstractions and his first semi-abstract eompositions based on New York. That year he drew a series of pastels whieh were among the purest abstractions he ever did and among the earliest produced anywhere. Usually they were suggested by something in real life: *An Automobile Ride on the Avenue*, for example, was inspired by the exeiting experienee of a ride up Fifth Avenue in Mrs. Eugene Meyer's limousine. The forms were nongeometrieal and sensitively drawn, and the eolor had an exotie opulenee that reminds one of Weber's Russian origin. The nearest parallel abroad was the current work of Kandinsky, also Russian-born.

His paintings of these years, revealing a similar trend towards abstraction, were more eubistic. *Imaginary Portrait of a Woman* (1913) grew out of his fauve phase but the forms were more dissoeiated, the face being seen from several angles. Other pictures of this year were still nearer to cubism, or suggested Marcel Duchamp, whose *Nude Descending a Staircase* was the most talked-of pieture in the Armory Show that year. On the other hand, the fine *Women and Tents* was highly personal, using eubistie devices but in a curvilinear, sensuous style entirely different from the severity of eubism. The pattern of interlaeing lines was extremely graeeful, the color was full-

Tranquility. 1928. Oil. 32 x 40⅛. Collection of the artist.

bodied, and the feminine, luxurious theme was evocative of the Orient and antiquity.

In 1912 began a series of semi-abstract compositions based on New York, a subject which had so far been handled only by a few academic impressionists or by the romantic realists of the Eight. Weber's aim, like that of a few other modernists who were beginning to paint the city, such as Walkowitz, Marin and Stella, was to express its essential dynamism. His pictures included suggestions of recognizable objects but were primarily semi-abstract designs, geometric in style, their vertical lines symbolizing the upward thrust of skyscrapers. Two and three years later he returned to the theme in compositions more purely abstract. In the most forceful, *Rush Hour, New York*, the thrusting diagonals and the energetic play of lines expressed the turmoil of rush hour, while the repetition of elements suggested the city's mechanical, multitudinous character.

Still Life with Two Tables. c. 1934. Oil. 28 x 35. Collection Mr. William Goetz.

These New York themes had qualities of both cubism and futurism. Their style was related to cubism but their content — lyrical glorification of the city, its speed and dynamism — was nearer to futurism. The content of early cubism was limited — the figure, still-life, sometimes landscape, but mostly concrete objects, seen with intimacy and concentration but without romantic emotion. The subject was less important than its analysis and reconstruction. But Weber's New York pictures expressed sensations aroused by the whole spectacle of city life. They were not restricted to tangible objects; space, light, color, movement, all entered into them. *New York at Night* was thus described by him: "Electrically illumined contours of buildings, rising height upon height against the blackness of the sky now diffused, now interknotted, now pierced by occasional shafts of colored light. Altogether — a web of colored geometric shapes, characteristic only of the Grand Canyons of New York at night." Paintings like

The Rabbi. 1934. Oil. 22¼ x 20. Collection Dr. Harry Austin Blutman.

this were expressions of themes analogous to program music. They took in elements of large space that cubism shunned. Their embodiment of movement was akin to futurism. By contrast with cubism's limited tones, color played a leading role, and was highly emotional and expressive. In all this Weber was as close to the futurists and to Duchamp, Delaunay and Kandinsky, as to the cubists. On the other hand his viewpoint was more human than the futurists', without their worship of mechanism and violence. And although in certain works Weber like Delaunay and Kandinsky approached closer to pure abstraction than did the cubists, even his most abstract works were always related to specific themes. Never purely formal exercises in plastic values, they were primarily expressionistic.

His viewpoint is illustrated by what he wrote about *Chinese Restaurant:* "On entering a Chinese restaurant from the darkness of the night outside, a maze and blaze

of light seemed to split into fragments the interior and its contents, the human and inanimate. For the time being the static became transient and fugitive — oblique planes and contours took vertical and horizontal positions, and the horizontal and vertical became oblique, the light so piercing and so luminous, the color so liquid and the life and movement so enchanting! To express this, kaleidoscopic means had to be chosen." The picture with its many recognizable elements — wall, wainscoting, checkered floor, glimpses of faces — was a kind of mental impressionism. Here he had developed a highly personal kind of semi-abstract chromatic fantasy far removed from the austerity of analytical cubism. It had more resemblance to the "rococo" phase of cubism that Braque and Picasso were developing at this time, but it was more romantic, more concerned with elements other than physical. Even more personal was

Pleasures of Summer. 1934. Oil. 32 x 42. Collection Mr. and Mrs. Otto Spaeth.

Russian Ballet, a subject peculiarly in harmony with Weber's love of music and dance, and his passion for color. Its vivacity and Oriental luxuriance matched its theme. Here Weber's Russian origin was again apparent. The whole picture was built in color, but with a graphic vitality that reveals the draftsmanlike basis of all his work, even the most abstract.

Similar tendencies appeared in a series of pastels, in which he used elements of his experience in an inventive manner. Some such as *Foundry in Baltimore* were expressive of sound as much as of sight. In *Lecture, Metropolitan Museum,* he embodied impressions of the auditorium with its "plum-colored darkness," "the focussing spray-like yellowish-white light, the concentric, circular rows of seats." Here was a personal conception growing out of reality and taking a form dictated by its nature. Especially noticeable in these pastels was an extreme refinement and a subtle sense of relationships. In these years he was developing an individual art which had grown

Winter Twilight. 1938. Oil. 29 x 39. Buell Hammett Memorial Collection, Santa Barbara Museum of Art.

At the Lake. 1937. Oil. 32 x 40. Collection Mr. Joseph H. Hirshhorn.

out of fauvism, cubism and futurism but was becoming yearly more independent. At this time he also attacked another medium, sculpture, producing a number of small pieces ranging from a free representational style to the complete abstraction of *Spiral Rhythm*, one of the earliest abstract sculptures produced in America.

A new kind of subject-matter, less idyllic than his fauve work, less lyrical than his New York compositions, appeared in certain oils and gouaches from 1916 through 1919, such as *Two Musicians* and *The Visit*. Their themes were more realistic and intimate – domestic life, and specifically Jewish domestic life; interiors with men and women visiting, conversing, making music – subjects which have engrossed him ever since. *The Visit* (1919), for example, was the same theme as *A Family Reunion* of 1944. The style, while semi-abstract, was more representational than before. Touches of realism appeared in the graphic representation of physical attributes; hair or beard were translated into wavy parallel lines, the pattern of a suit into lines incised in the

At the Mill. 1939. Oil. 40 x 48⅜. Newark Museum.

paint – devices similar to cubistic experiments in texture and collage. Flat planes juxtaposed or superimposed, in strongly contrasted colors and textures, were concentrated in a complex unified pattern against plainer backgrounds. While definitely cubist, specifically resembling rococo cubism, these works gave more play to human associations and humor. An element of primitivism lingered in the long heads and African physiognomy.

Related to them was a series of colored woodcuts he executed in 1918, strongly primitive in style, with affinities to African Negro and Central American sculpture. For blocks he used the sides of honey boxes, printing them by pressing with his foot. More purely than any other early works they demonstrate his decorative gift, in the skillful distribution of mass and space, of lights and darks, and the concentrated, satisfying filling of the picture rectangle. The same sure graphic sense appeared in his typographical designs of his books of poems and essays. This feeling for flat decorative pattern, originating in his early studies with Dow, has been a continuing thread through all his work.

Weber's paintings of 1919 were his last abstractionist pictures for almost twenty years. His work in this mode between 1912 and 1919 places him among the pioneers of abstract art not only in America but anywhere. In these years he was in the forefront of the international abstract movement, creating original personal developments of the style. In this country he was the most versatile and inventive exponent of the movement. But his temperament was opposed to formal abstractionism and the exclusion of human values. With him abstraction was not to remain a permanent creed.

Weber had exhibited frequently in early years, holding one-man shows almost every year from 1909 to 1915. He did not exhibit in the Armory Show of 1913. That year Roger Fry invited him to show in London with the Grafton Group of English modernists, including Duncan Grant, Wyndham Lewis and Vanessa Bell. Asked to send five paintings, he sent eleven to choose from, and the Group hung all of them. The only other foreign artist included was Kandinsky. In spite of their geographical proximity to Paris the London critics reacted to Weber's pictures much as their New York brethren had, though more suavely. On the other hand Fry himself wrote Weber: "I wish to tell you, if you will allow me, how greatly struck I was by the extraordinary power that they seemed to me to indicate. You have understood and absorbed the principles of design in a most remarkable way. I wish to let you know how much pleasure I got from your works."

About this time John Cotton Dana, director of the Newark Museum and the most progressive museum man in the country, commissioned Weber to create color schemes for his galleries, and later to select a collection of casts. "Mr. Weber's paintings were not having much popular success at the time," Dana wrote, "and I must say that I did not see exactly what he was trying to do. But he proved to me in the decorative work that he did for the museum that he had a wonderful flair for color and that he

Refugees. 1939. Oil. 30⅛ x 36¼. Roland P. Murdock Collection, Wichita Art Museum.

was a master draftsman. I became convinced that no museum director in America could afford to reject work like Weber's simply because he did not like it." Dana gave Weber a one-man exhibition in 1913 (the first show of an American modernist in an American museum) and himself wrote the catalogue introduction.

The critics' treatment of Weber's work in these years was much the same as before, except that to the bewildered and hostile was added an even more destructive type, the knowing ones who dismissed him as an imitator of Matisse and Picasso, adding that in any case even in France this kind of painting was "distinctly old hat." But there were a few more constructive voices. Elizabeth Luther Cary of the *Times* had written appreciatively almost from the first, and in 1915 Henry McBride, the new critic of the *Sun*, came forward with a long review calling Weber's show at the Montross Gallery "one that no one who is interested in the art life of the day can afford to

miss." Thereafter McBride was Weber's most understanding champion in the press.

After 1915 Weber held no more one-man shows for seven years. Doubtless the results, critical and financial, had not encouraged him to continue. Occasionally he was represented in group shows but only at long intervals. These were hard years. The modern movement still had its battle to win. A pioneer of the movement, Weber never compromised with public taste. With no money behind him, he was entirely dependent on what he earned. Nowadays he often speaks of his early struggles, saying that no one today can have any idea how barren America seemed in those days and how hard the road was for a radical. He knows how false is the comfortable notion that hardship is good for an artist.

Among the few purchasers in early years were Arthur B. Davies, who from time to time bought pictures, usually advanced ones, the photographer Alvin Langdon Coburn, Mabel Dodge, who purchased three paintings in 1912, and Hamilton Easter

Music. 1940. Oil. 28 x 36. Brooklyn Museum.

Field, who also exhibited his work in a gallery in his old house on Columbia Heights, Brooklyn. But the largest collector was Mrs. Nathan J. Miller, a woman of great cultivation and understanding, who bought her first picture from him in 1915 and continued to acquire his work regularly for over twenty years. Weber says today that he could not have gone on without her.

To supplement the uncertain return from sales, he taught at the Clarence White School of Photography for four years, 1914 to 1918, one day a week, lecturing on art appreciation in the morning and in the afternoon criticizing the students' photographic work from the standpoint of design. The eleven dollars a week he received was his chief income during these years. He also taught at the Art Students League for two periods in the 1920's, but gave it up when he found that teaching took too much out of him. His lectures at the White School were published in 1916 as *Essays on Art*. From youth he has written constantly, for himself more than for publication, noting ideas as they occur to him. His mind is perpetually active with thoughts about art, and he has a gift for verbal expression unusual in a painter. His writings are clear,

EXOTIC DANCE. 1940. Oil. 30 x 40¼. Collection of the artist.

Hasidic Dance. 1940. Oil. 32 x 40. Collection Mr. and Mrs. Milton Lowenthal.

penetrating, sensitive, and filled with poetic insight. Everything he writes is pervaded with his passion for art and his high conception of its role.

In 1916 Weber married Frances Abrams, whom he had known when he was a student at Pratt and she was a young girl, daughter of old friends of his parents. A woman of character and warm human sympathy, she has been a source of strength to him in all their struggles. In their first married years they lived in upper Manhattan until their rent was raised to a point where they could not pay it, when with Mrs. Miller's help they bought a small house on Long Island. A son, Maynard, was born in 1923, and four years later a daughter, Judith.

III

One of the deepest sources of strength in Weber's art is his Jewish inheritance. Instead of denying it he has built his art on it. He is more consciously Jewish than

most of his fellow religionists in the arts. "I am proud to belong to a race that was civilized when the French were still barbarians," he says. In him there is a strong sense of the Hebrew past, of that long history so rich in spiritual genius, so full of tragedy and triumph. After his early years of interest in the contemporary world he was now to return to his racial background and to create his art out of imagery expressive of the mind of his race.

In his middle thirties, in 1917, a fundamental change came over his subjects, viewpoint and style. He began to paint poetic themes with a religious undertone. His former variety of subjects gave way to a simpler range, more human and more expressive of racial character. His preoccupation with the contemporary world went into abeyance. His style became representational, though far from academic. For two or three years abstractionist works continued side by side with the new ones, but after 1919 they disappeared, and there were no more of the radical innovations that had marked him heretofore. After a decade of experimentation he was finding his inner self. In later life he was to renew experimentation, but always based on his fundamental style of the 1920's.

A mystical note was strong in these works. Of one of the earliest, *The Sisters*, he wrote: "This is an expression of withheld emotion or ecstasy — a subconscious state of the spirit. Technique, process, style were utterly abandoned and useless in the painting of this picture." In this and similar works one feels that the emotional content was so compelling that it dictated the style, causing him to give up abstract stylization and to speak directly and simply. In such religious themes as *The Worshipper* and *Invocation* there was a mood of exaltation and adoration.

Not all his subjects were specifically religious. Many were idyllic, as in his fauve period, but very different in spirit. Exuberant youthful paganism gave way to a contemplative mood. All trace of realism disappeared and his subjects became timeless. A recurring theme was women shown together in the midst of nature or in architectural settings suggestive of Oriental antiquity. Nude or in unmodern robes, they were pictured conversing, playing music, singing, or beautifying themselves. The emphasis on feminine beautification and luxury had an Oriental flavor. Deep feeling for women was manifest, not only in their sensual and decorative but in their maternal and matriarchal roles. They had a biblical tone, reminiscent of ancient conceptions of women; they recall *The Song of Songs* and all the women of Hebrew legend. Certain obscure recurring devices, figures partly hidden by screens, or seen in shelters and caves, and even the interiors with their arched doorways, all seemed symbols of privacy and intimacy. The prevailing mood was pensive and solemn, and often deeply tinged with melancholy.

While modernist as compared to academicism, the style was generally naturalistic. At first there were certain survivals of fauvism — distortion, primitivism, long noses suggesting African masks — but these soon disappeared, and his women took on a

Woman Carrying Picture. 1944. Oil. 50¼ x 31¼. Walker Art Center.

classic Hebrew beauty. The figure was no longer dissociated but pictured as a unit, a living harmony. Its forms were sculpturesque, with ample rhythms running through them. Violent movement had given way to monumental repose. Massiveness and heaviness were exaggerated; his women were as powerfully built as men, emphasizing their maternal strength and the heavy richness of their bodies. The largeness of form and the strong construction showed a great advance in plastic power since his fauve period. These compositions of nudes gave him an opportunity to create design out of the richest and most moving of natural forms, the human body. Like most vital artists throughout history, Weber had made the figure the centre of his art. His color, no longer as gay and brilliant as in *Chinese Restaurant* or *Russian Ballet*, tended toward the sombre, but in compensation it had taken on a dusky richness, a muted splendor. It had more depth than before, and a closer relation to form. Its silvery grays, alive and vibrating, reminded one of the grays of Goya, Corot and Manet.

String Music. 1944. Oil. 27 x 33. Collection Mr. and Mrs. Roy R. Neuberger.

A Family Reunion. 1944. Oil. 30 x 36⅛. Collection of the artist.

Weber's pure landscapes of these middle years were straightforward pieces of visual naturalism, closer to Cézanne than to the fauves or cubists, fresh but not brilliant in color. At first they lacked the interest of his figure compositions, resembling a number of mildly modernist Americans of the time. It was when he projected a melancholy or tragic mood into them that they became more moving, as in *Winter Twilight* with its sombre, brooding spirit, leaden sky, bare broken trees, and mournful, handsome color. He was at his best as a subjective landscapist, using landscape to express his own moods, rather than one who loses himself in nature's moods.

Still-life was another favorite genre of this period — again perhaps a symptom of withdrawal from the contemporary world. Of all his paintings these still-lifes were the most naturalistic. His intimate appreciation of objects of art and his delight in their

sensuous qualities were translated into the sensuous quality of the picture itself, its color and decorative values, and the physical attraction of pigment and its manipulation. In the best of these still-lifes he achieved an uncomplicated sensuous beauty and a concentrated richness of painting.

In Weber's work of the 1920's and early 1930's there was more repetition of subjects than in the periods before and after, and up to the late 1930's his subject-matter remained fundamentally unchanged. In these years form and design seem to have interested him as much as content, and his progress was less in content than in style. Comparing *At the Lake* of 1937, for example, with almost identical subjects of the early 1920's, one can measure the advance in skill. Throughout these years there was a growing energy and movement and freedom in his forms. Drawing and handling were swifter and more delicate. The earlier rather obviously symmetrical compositions were replaced by more complex and subtle designs. Although his fundamental concepts and viewpoint remained the same, there was a great growth in plastic richness and power.

After seven years' abstention from exhibiting Weber reappeared in 1923 with a one-man show at the Montross Gallery. By this time the modern movement was on the verge of winning its battle. The critics were now more cordial. Henry McBride, noting the new racial quality in Weber's work, said: "The something that has happened to him since his last appearance as an artist and that has made him Jewish has also made him doubly important. It is an immense thing to have a background and to speak for a race." From this time on, although the reviewers were by no means unanimously favorable, he never had to face the attacks he had in early years. But he was still far from being accepted by the public or collectors. His work was too lacking in any element of fashionableness; and he himself made no effort to play the social and art-political game that brings patronage. In 1925 McBride wrote: "It seems more should be done about Max Weber than is. Here is one of the best painters in the world practically going to waste among us. And nobody gives a hang. And they say he has become a recluse — in the strictly American, Homer-Ryder-Blakelock-Fuller tradition!" Weber was not a recluse, but he did live quietly in the country, immersed in work and in his family, and no longer trying to win the world to his viewpoint. In 1929 the Webers bought their present house in Great Neck, and here for twenty years, a devoted family, they have lived a quiet domestic life, with none of the Bohemianism that the public associates with an artist, but rich in enjoyment of art and music and the things of the mind.

From the mid-1920's on there was a gradual growth in Weber's reputation. In 1924 J. B. Neumann became his dealer, giving him one-man shows every two or three years at the New Art Circle. His first museum purchase was by Duncan Phillips in 1926, followed by others by that enlightened collector in the next few years. In 1928 Dana acquired two paintings for the Newark Museum and Juliana Force bought the

Good News. 1944. Oil. 48 x 39¾. Collection Mr. Keith Warner.

Chinese Restaurant now owned by the Whitney Museum, and he received his first award – and his last for thirteen years. Next year he was included in the "Nineteen Living Americans" exhibition at the new Museum of Modern Art, and in 1930 the museum gave him a large retrospective show, its first of a living American. That year also the Downtown Gallery published Holger Cahill's excellent monograph on him, one of the earliest books on an American of the modern movement, and still one of the best. From this time on he was invited regularly to the large annual exhibitions.

But in spite of these honors his situation was to remain difficult for some time. He was not to achieve financial success – even financial security – until his exhibition at the Associated American Artists' Gallery in 1941, when he was almost sixty. A large exhibition, including the best of his recent work, it definitely established his reputation with the public, museums and collectors. The following year the Paul Rosenberg Gallery became his dealers, and have held one-man shows almost every year. Since 1941 he has received many awards and honors.

IV

Since youth Weber's social and political beliefs had been radical. No one knew better than he the economic plight of the modern artist, or the necessity of organization. Although he had never played much part in art societies, during the troubled days of the depression he came out of his seclusion to join the fight for artists' rights, and was elected first national chairman of the American Artists' Congress, and later honorary national chairman. In a speech before the Congress in 1937 he said: "I would suggest to the artist and student to take time off from the life-class, and go out among the people who toil in the mills and shops, go to scenes of bridge construction, foundries, excavation. There he will find the energy and heroism of those who create the wealth and wonder of modern times. Let the student look upon the artisan and mechanic as did the Greeks upon their gladiators, disc throwers and wrestlers."

In line with these new interests, Weber's art expanded to take in new subject-matter, more related to the contemporary world. Up to this time his social beliefs had never entered directly into his art, as with many younger painters. But in the late 1930's, with the growing crisis in world affairs, and the rise of fascism with its racial persecution and its undeclared wars, social themes began to appear. Several pictures showed refugees fleeing with their possessions, scenes of terror and flight that were among his most moving works. Simultaneously came a series of labor subjects, mostly of men working, grim in mood and with an emphasis on action and effort that often approached violence. His fundamental romanticism, his fondness for the emotionally expressive gesture, prevented them from being convincing as realism, but they were among his most powerful works in movement and graphic quality. Forms were skillfully exaggerated to intensify action, as in the caricatured proportions of a worker

Muses. 1944. Oil. 48 x 48. Collection of the artist.

moving a case, with huge back and shoulders and hands, and short sturdy legs. Looking on these pictures as fantasies on the theme of labor, one admires the play of forms, full of energy and drama and staccato rhythms, and the color harmonies of a sombre richness.

At the same time came an intensification of Jewish character in certain subjects. Of *Talmudists,* painted in 1934, he wrote: "I was prompted to paint this picture after a pilgrimage to one of the oldest synagogues of the East Side in New York. I find a

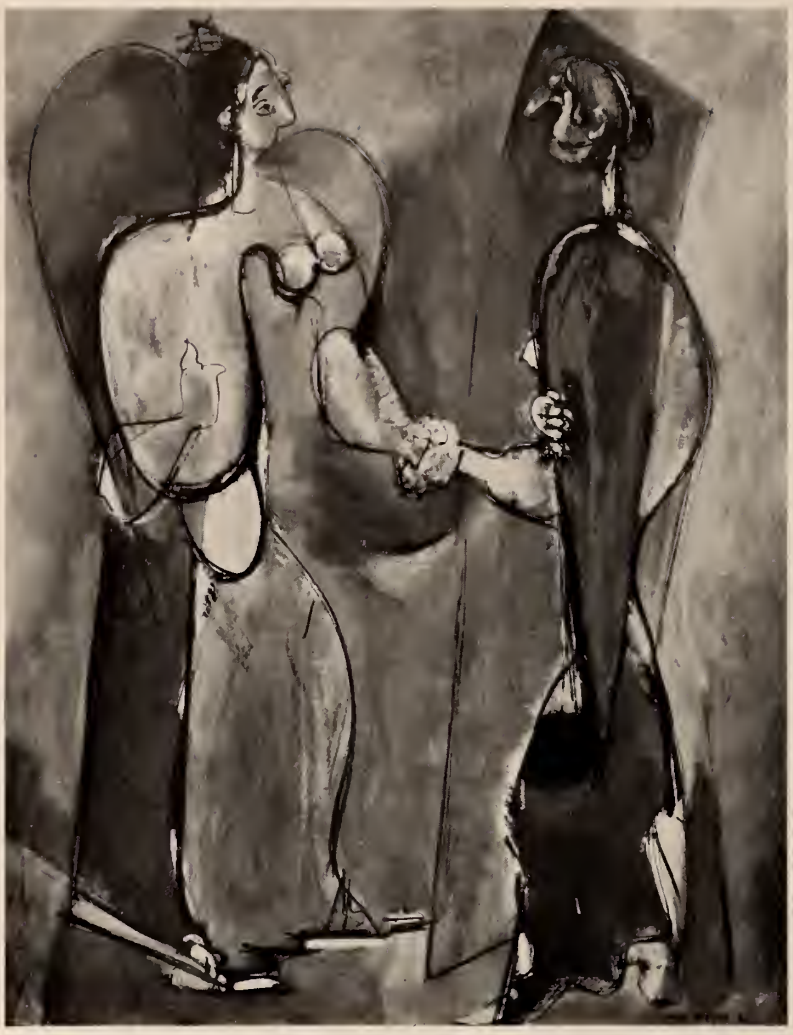
WIND ORCHESTRA. 1945. Oil. 40 x 50. Collection of the artist.

living spiritual beauty emanates from, and hovers over and about, a group of Jewish patriarchal types when they congregate in search of wisdom in the teaching of the great Talmudists of the past. Their discussion of the Talmud is at times impassioned, inspired, ecstatic, at other moments serene and contemplative. . . . To witness a group of such elders bent down and intent upon nothing but the eternal quest and interpretation of the ethical and spiritual significance and religious content of the great Jewish legacy — the Torah — is for me an experience never to be forgotten." A series of paintings beginning in the late 1930's showed Jewish elders meditating, reading and discussing. These pictures expressed the traditional aspect of Judaism, its emphasis on the written word and on law handed down from the past, with accumulated interpretations. They revealed a rich sense of racial character, of the picturesqueness of these patriarchs and scholars with their long beards, black clothes and high hats, their thin bodies and eloquent hands, their typical gestures of discussion and argument. To a Gentile Weber's attitude may seem to have an element of caricature, but he himself disclaims this vehemently, and actually his attitude here is no different from that towards other subjects. As an artist he has always been interested in intensity of emotion more than in conventional beauty. A romantic, he has the romantic love of the extreme and the grotesque. His Jewish subjects unquestionably show exaggeration for the sake of heightened expressiveness, and a kind of wild humor; but it is far from a cruel humor; there is no hate or contempt in it. It is the humor of an artist to whom all manifestations of vitality are beautiful.

One of the most striking of his Jewish subjects is *Hasidic Dance*, based on his childhood memory of a service of the Hasidim in Russia, when the men danced before God with their eyes and arms raised to heaven. (He says that in painting it he found himself going through all the motions, not literally but in his mind and nerves, so that when his wife called him to lunch he could hardly drag himself downstairs.) The picture has its element of the grotesque, but deeper than that an intense feeling of the fervor and ecstasy that are the essence of Hasidism. Actually it is more sympathetic than Benton's or Curry's pictures of revival meetings. Similarly, *Adoration of the Moon,* besides its fantastic humor, has a visionary quality; these four patriarchs, discussing mystical problems by the light of the moon, have a hieratic impressiveness, like the ghostly ancestors of a race.

Music has furnished themes for many pictures of the last few years. Next to painting Weber's second love has always been music, and from early years the subject of musicians playing and singing has recurred constantly. Its emphasis at this time was perhaps due to the affinity between music and abstraction in painting. Certainly this affinity has seldom been more eloquently expressed than in such a recent work as *Wind Orchestra,* where the prodigal inventiveness in form and color and the ordered complexity of design have a musical quality.

In the past eight or nine years Weber's subjects have displayed an increasing imagi-



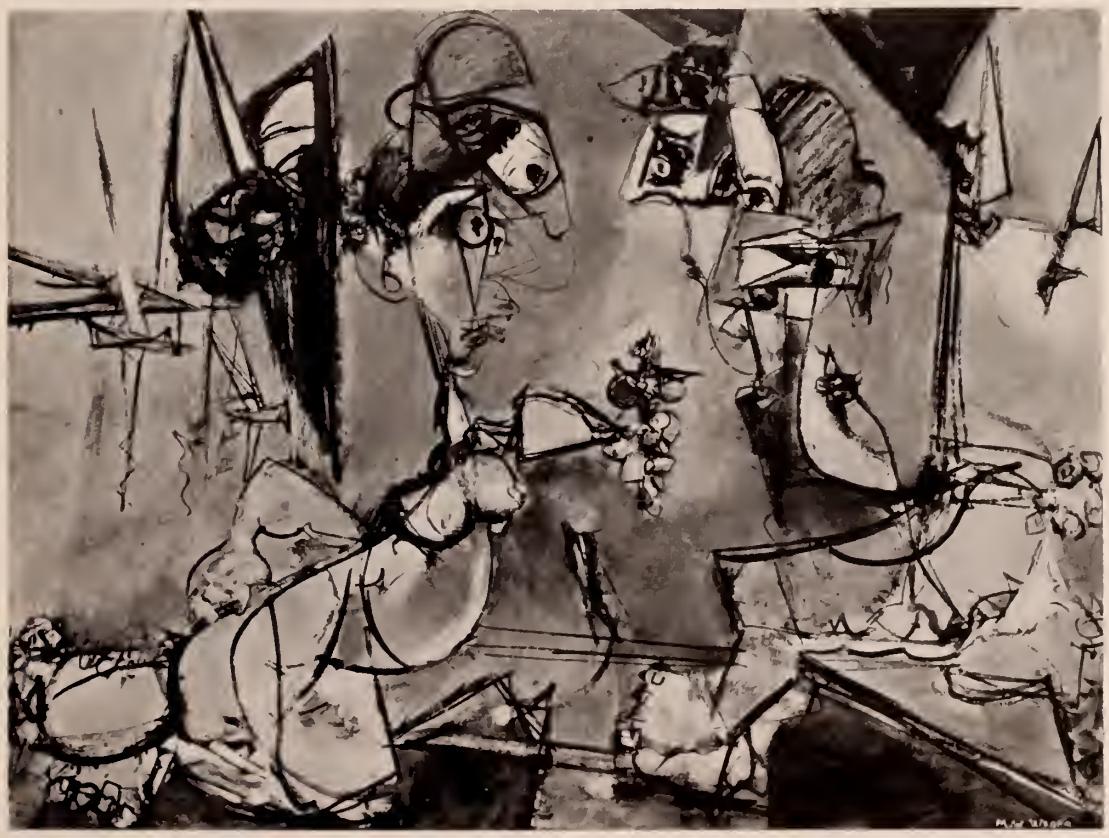
Friendship. 1944. Oil. 30 x 24. Collection of the artist.

nation and boldness of eoneeption, and a more exuberant fantasy and wit. Espeeially in the years 1944 to 1946 he produced a whole series of capital works that are among the most original and imaginative of his entire eareer. This remarkable flowering was doubtless partly a response to growing recognition. It was aceompanied by a parallel evolution in his style, which showed an advancing plastie freedom and a more radical liberty in the handling of the raw material of nature. There was a trend towards abstraction. At first the forms were basically representational, but treated more and more freely. Movement became more intense, linear pattern took on a new importance,

color lost its literal relation to form and gained a new range and brilliance, and design became more complex, achieving a richness beyond anything he had attempted since his earlier abstract work. Soon natural form was acting as a springboard for the invention of plastic fantasies. But his style has never reached pure abstraction. The basis of the form is still natural form. Even his most abstract work is still linked to reality and to human associations. It is expressive as contrasted with formal abstraction. Weber does not believe in pure abstraction; he believes that art must keep its roots in the soil of human experience and emotion.

One of his first pictures to reveal this trend was *Exotic Dance* (1940), his most advanced work since early years. Its content is pure motion, violent, savage, unbridled. The expression of motion governs the forms. The bodies are transformed into shapes having the main features of human bodies, but radically modified. The distortions show great skill in embodying motion, and the sultry passionate color is equally expressive. A similar intensity of movement appears in *Hasidic Dance* of the same year, but

Bathers. 1946. Oil. 28 x 36. Collection of the artist.



THREE LITERARY GENTLEMEN. 1945. Oil. 29 x 36. Collection of the artist.

here expressing religious fervor rather than animal force. In *Toilers* the figures have been translated into essential lines of action — a further step towards abstraction.

A notable development was the increasing importance of line. The line begins to have an independent life of its own, no longer merely definition of form but a living thing in itself, highly sensitive, vibrating, charged with feeling, and filled with intense energetic movement. Essential lines are isolated, creating forms almost by themselves. In his more abstract paintings the figures are translated into linear patterns retaining the main rhythms of the body but having an abstract beauty of their own. These linear patterns, with their swift, subtle curves, have the musical qualities of movement, rhythm and harmony. In the combined boldness and keenness of his line, his conscious control, the feeling that he knows exactly how to guide it, Weber is one of the most remarkable linear artists of today. It is the graphic skill that has marked him from the first, but now more masterly — a skill turned to creating linear design of great refinement and beauty.

A parallel development has taken place in his color, which has become constantly more brilliant and varied, freer from naturalistic limitations, and used more purely for its value as an element in design. A whole new range of color has entered his gamut — pinks, purples, scarlet, strong blues — in daring combinations, with calculated dissonances, but all governed by his innate sense of total harmony. At the same time there is a wide range of grayish hues, subtle and alive, never neutral but having positive color values. A continual play of tones takes place all over the canvas; his pictures are drenched in color. Black is much used; few painters know so well how to use it to give depth and body to color, and value to the higher notes. Often a color is scumbled over a complementary tone which partly shows through, creating a vibrating interplay of hues. His ability to build his pictures in color, and to coordinate color with form and space, has grown with the years. In this remarkable recent chromatic development Weber again proves himself one of the most gifted colorists of our time.

"As a rule I do not make notes preparatory to the painting of a particular picture," he has written, "but I am in the habit of making a series of notes that serve as stepping stones and indications to an entire series of paintings which follow." For example, about fifty small colored drawings done in 1943 were the germs of some of his chief oils of the next few years. In painting he starts with a charcoal drawing on the canvas, fairly complete. The picture is built in successive paintings of thin pigment, not as thin as glazes but generally translucent, preserving luminosity. The outlines are painted as as a final delimitation, on top of the forms; they are usually in black, gone over several times, building up a rich accumulation of multiple lines.

With Weber, painting is an intensely emotional process, and he can work only when the spirit moves him. He keeps his canvases by him and paints on them when he feels like it. Often on returning to a picture he cannot touch it, or sometimes even bear to look at it, and turns it face to the wall until another day. He is an extremely swift

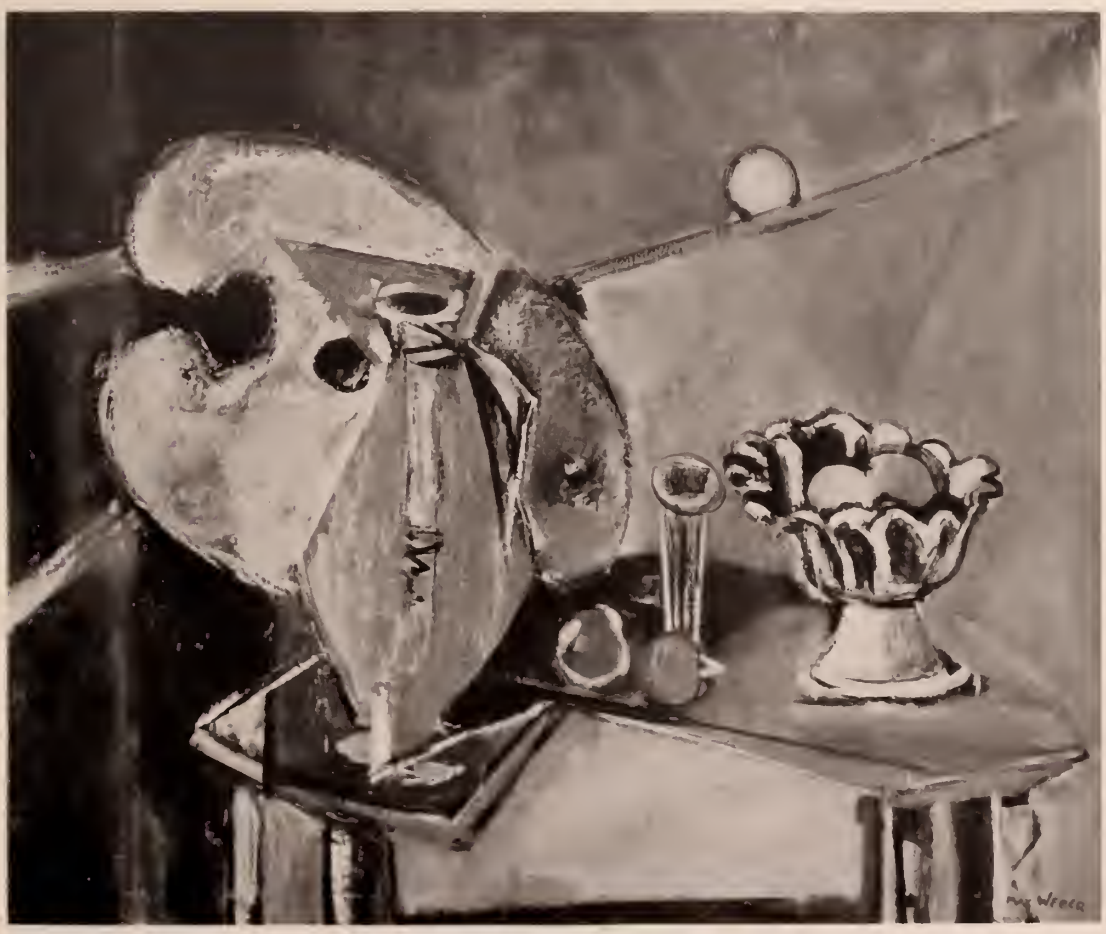
Acrobats. 1946. Oil. 48 x 58. Collection of the artist.

worker, and some of his most complete pictures have been finished in only a few sessions. In the case of one of his finest reeent works, *Three Literary Gentlemen,* which was based on a small more naturalistic oil, he drew the larger composition in charcoal in one morning, starting with fairly representational figures of three men seated reading, and gradually translating them into more abstraet equivalents. That afternoon he began painting, continued next morning, and went to luneh intending to paint more in the afternoon; but when he looked at it again he exelaimed, "It's finished!" What makes this all the more remarkable is that the picture is one of his most fully realized works. Here as in other cases his method was one of controlled improvisation. This gives his style its freshness and impaet. Similarly, *Still Life with Palette,* one of his riehest oils, was painted in two sessions. On the other hand *Exotic Dance* took him several weeks of eonstant painting, seraping and repainting, trying to capture essential motion and altering the forms radically in the proeess.

In his chief paintings of the last few years Weber has attained his furthest development in plastic qualities — in complexity of design, freedom of style, splendor of color and mastery of linear pattern. These works are richly exuberant plastic fantasies, combining inexhaustible inventiveness with subtlety and refinement. They reveal an accumulated richness of artistry based on long experience. It is this continuing growth in energy and maturity, in refinement and power, that marks the artist of genuine vitality.

LLOYD GOODRICH

STILL LIFE WITH PALETTE. 1947. Oil. 30 x 36. Collection of the artist.



Biographical Note

Born Byelostok, Russia, April 18, 1881, second son of Morris Weber, a tailor, and Julia Weber. In 1891 came with his parents to America, settling in Brooklyn. Graduated from public school and attended Boys' High School for one year. Entered Pratt Institute, fall 1898, taking the art and manual training course for teachers and studying the theory and practice of design with Arthur Wesley Dow. Received his diploma from Pratt June 21, 1900; continued his studies with Dow for another year. 1901-1903, taught construction drawing and manual training in public schools, Lynchburg, Virginia, and at the summer school of the University of Virginia. Head of the department of drawing and manual training at the State Normal School in Duluth, Minnesota, 1903-1905. Sailed for France Sept. 16, 1905.

To Paris where he worked under Jean Paul Laurens at the Académie Julian, winter 1905/6. Painted from the model at the Académie de la Grande Chaumière and Académie Colarossi, winter 1906/7. Exhibited at the Indépendants 1906, 1907, and at the Salon d'Automne 1907, 1908. To Spain for two months, summer of 1906, chiefly in Madrid. In Mar. 1907 to Italy for five months; to Florence, Naples, Rome, Pisa and Venice. To Brussels, Antwerp, Bruges, Rotterdam and Amsterdam, fall of 1908. First saw works by Cézanne at the Salon d'Automne, 1906, and studied his work at the memorial exhibition, 1907. Met Jules Flandrin 1906, Picasso 1907, and other leaders of the modern movement. In the fall of 1907 he helped to organize a class under Matisse. Remained in the class until Aug. 1908, when he resumed studying at Colarossi's. Met Henri Rousseau Oct. 1907, becoming an intimate friend. Left Paris Dec. 21, 1908. After a week or so in London sailed for America, arriving Jan. 9, 1909.

Lived in New York. Studied American Indian art at the Museum of Natural History. Held first one-man exhibition at the Haas Gallery, Apr. 1909; two paintings bought by Arthur B. Davies. In group show at "291" (Photo-Secession Gallery), Mar. 1910, and arranged the first American Rousseau exhibition there in Nov. In Jan. 1911 had a one-man exhibition at "291"; violently attacked by the critics. In group show at the Union League Club, Apr. 1911. Held one-man exhibition at the Murray Hill Gallery, Feb. 1912; critics again hostile but received encouragement from Robert Henri. Invited by Roger Fry to exhibit with the Grafton Group, London, Mar. 1913. One-man exhibition arranged by John Cotton Dana, Newark Museum, June. Wrote *Cubist Poems* at Pleasantville, N. Y., summer of 1913; published in London, 1914. In 1915, one-man exhibitions at the Ehrich Galleries, Feb. (retrospective), the Jones Galleries, Baltimore, March, and at the Montross Gallery, Dec.

1909-1911, work predominantly fauve, with increasing element of cubism. 1912-1916, abstractions and semi-abstractions, many based on New York, strongly chromatic, cubistic with elements of futurism. 1917-1919, new development of realism in semi-abstract style. 1918, colored woodcuts, primitivist in style. First sculpture, 1911; 1915 and 1917, small sculptures, both representational and abstract.

In 1917, a fundamental change to poetic and religious subjects, expressive of his racial inheritance, representational in style. Through 1920's and early 1930's predominantly idyllic and classic figure compositions, solemn and contemplative in mood; also pure landscapes and still-lifes.

Exhibited only occasionally in group shows for seven years, 1916-1922. Supported himself 1914-1918 chiefly by lecturing and teaching at the White School of Photography. *Essays on Art*, based on these lectures, published in 1916. Married to Frances Abrams, June 27, 1916. Lived in the Dyckman section of Manhattan. Taught at the Art Students League seasons of 1920-21, 1925-1927. Moved to Garden City, L. I., May 21, 1921. A son, Maynard Jay, born 1923; a daughter, Judith Sarah in 1927. Published *Primitives*, 1926.

One-man exhibition at Montross Gallery, Feb. 1923. Retrospective exhibition, Bernheim-Jeune Gallery, Paris, Jan. 1924; travelling exhibitions to other cities in France, England and Germany. One-man shows at J. B. Neumann's New Art Circle, 1924, 1925, 1927, 1930, 1935, 1937, and at the Downtown Gallery 1928 (lithographs). In "Paintings by Nineteen Living Americans," Museum of Modern Art, N. Y., Dec. 1929. Retrospective exhibition there Mar. 1930. One-man show (fifty paintings), Associated American Artists' Galleries, Feb. 1941. Other one-man shows at Baltimore Museum of Art, Feb. 1942, Carne-

gie Institute, Mar. 1943, and the Paul Rosenberg Gallery, 1942, 1943, 1944 (retrospective), 1945, 1946, 1947. Since 1928 has been included in most national exhibitions of contemporary American art. Moved to Great Neck, L. I., May 21, 1929, where he now lives.

Beginning in late 1930's, wider variety of subjects, with more contemporary content, including social themes and Jewish life. From 1940 on, increasing trend towards abstraction, with elements of fantasy and wit, growing plastic freedom, emphasis on linear pattern, and intensification of color.

A director of the Society of Independent Artists, 1918-1919. National Chairman of the American Artists' Congress, 1937, and Honorary National Chairman, 1938-1940.

Awards: Potter Palmer Gold Medal, Art Institute of Chicago, 1928; Temple Gold Medal, Pennsylvania Academy of the Fine Arts, 1941; Third W. A. Clark Prize and Corcoran Bronze Medal, Corcoran Gallery of Art, 1941; Ada S. Garrett Prize, Art Institute of Chicago, 1941; Second Prize, Pepsi-Cola Exhibition, 1945; Fourth Mention, Carnegie Institute, 1946; First Prize, La Tausca Art Competition, 1946; $500 award, Pepsi-Cola Exhibition, 1946; $750 award, Pepsi-Cola Exhibition, 1947-1948.

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Catalogue

The arrangement is chronological. The dimensions are given in inches, height preceding width. An asterisk indicates that the work is illustrated. Where the owner is not given, the work has been lent by the artist, courtesy of A. P. Rosenberg & Co., Inc.

OILS

1 The Young Model. 1907. 39⅛ x 32⅜. Lent by the artist.

2 Still Life with Bananas. 1909. 32¼ x 26¼. Lent by the artist.

3 Summer. 1909. 40¼ x 24. Lent by the artist.

*4 Composition with Three Figures. 1910. Gouache. 47¼ x 24. Lent by the artist.

5 Connecticut Landscape. 1911. 28 x 22¾.

*6 The Geranium. 1911. 39⅞ x 32¼. Lent by the Museum of Modern Art.

*7 Group of Figures. 1911. 28¼ x 23¼. Lent anonymously.

8 Nude Women among Trees. 1911. 31½ x 26. Lent by Mrs. Jerome Spingarn.

9 Still Life with Blue Pitcher. 1911. 27¼ x 23. Lent in memory of Linda R. Miller.

10 New York. 1912. 40 x 32. Lent by Mr. Wright Ludington.

11 Decoration with Cloud. 1913. 60 x 40⅛. Lent by the artist.

12 Imaginary Portrait of a Woman. 1913. 35 x 24 (sight). Lent in memory of Linda R. Miller.

*13 Women and Tents. 1913. 30¼ x 36½. Lent in memory of Linda R. Miller.

14 Decoration with Red Table. 1914. 34 x 22.

15 Athletic Contest. 1915. 40 x 55¼. Lent by the artist.

*16 Chinese Restaurant. 1915. 40 x 48. Collection of the Whitney Museum of American Art.

17 New York at Night. 1915. 34¼ x 22.

*18 Rush Hour, New York. 1915. 36¼ x 30¼. Lent by the artist.

*19 Russian Ballet. 1916. 30 x 36. Lent by Mr. and Mrs. Milton Lowenthal.

20 The Egyptian Pot. 1917. 28 x 20. Lent anonymously.

21 Two Musicians. 1917. 40⅛ x 30⅛. Lent by the Museum of Modern Art.

22 The Visit. 1917. Tempera. 35 x 30½. Lent by the artist.

23 Solo. 1918. 24 x 18. Lent by Mr. Richard S. Hirschland.

24 Sabbath. 1919. 12⅝ x 9⅞. Lent by the artist.

*25 The Visit. 1919. 40¼ x 30. Lent by Mr. and Mrs. Milton Lowenthal.

26 Group of Five Figures. 1920. 14⅛ x 16⅛. Lent in memory of Linda R. Miller.

27 Still Life, Flowers. c. 1920. 26 x 18⅞. Lent anonymously.

*28 Gesture. 1921. 18 x 22. Lent by Mr. and Mrs. F. H. Hirschland.

29 Draped Head. 1924. 21 x 13. Lent by the Phillips Gallery.

30 Advancing Figure. 1925. 36¼ x 28¼. Lent by the artist.

°31 Alone. 1926. 36 x 30⅛. Lent by the Norton Gallery and School of Art.

32 Sugar Bowl. 1927. 18⅛ x 15⅛. Lent by the artist.

°33 Tranquility. 1928. 32 x 40⅛. Lent by the artist.

34 Interior with Still Life. 1932. 40¼ x 30¼.

35 Gaillardias. 1933. 38¼ x 17⅛. Collection of the Whitney Museum of American Art.

36 The Musicians. 1933. 32 x 40. Lent by Elizabeth Perdix.

37 The Reunion. 1933. 31¼ x 25¼. Lent by Elizabeth Perdix.

38 The Celadon Vase. 1934. 30 x 36. Lent by the Metropolitan Museum of Art.

°39 Pleasures of Summer. 1934. 32 x 42. Lent by Mr. and Mrs. Otto Spaeth.

°40 The Rabbi. 1934. 22¼ x 20. Lent by Dr. Harry Austin Blutman.

°41 Still Life with Two Tables. c. 1934. 28 x 35. Lent by Mr. William Goetz.

42 Talmudists. 1934. 50 x 34. Lent by the Jewish Museum.

43 Broken Tree. c. 1935. 28 x 36⅛. Lent by the artist.

°44 At the Lake. 1937. 32 x 40. Lent by Mr. Joseph H. Hirshhorn.

°45 Winter Twilight. 1938. 29 x 39. Lent by the Buell Hammett Memorial Collection, Santa Barbara Museum of Art.

°46 At the Mill. 1939. 40 x 48⅜. Lent by the Newark Museum.

47 The Balcony. 1939. 22 x 28. Lent by Mr. Nathaniel Saltonstall.

48 Discussing the Torah. 1939. 20¼ x 24¼. Lent by the Nebraska Art Association Collection.

49 Hempstead Harbor. 1939. 30 x 40⅛.

°50 Refugees. 1939. 30⅛ x 36¼. Lent by the Roland P. Murdock Collection, Wichita Art Museum.

51 The Builder. 1940. 36 x 30. Lent by Mr. Gustav H. Koven.

°52 Exotic Dance. 1940. 30 x 40¼. Lent by the artist.

°53 Hasidic Dance. 1940. 32 x 40. Lent by Mr. and Mrs. Milton Lowenthal.

°54 Music. 1940. 28 x 36. Lent by the Brooklyn Museum.

55 Workers Carrying Beam. c. 1940. 18¼ x 22. Lent in memory of Linda R. Miller.

56 The Toilers. 1942. 40⅛ x 50⅛.

57 Repose. 1943. 22⅞ x 28.

°58 Adoration of the Moon. 1944. 48⅛ x 31⅞. Collection of the Whitney Museum of American Art.

59 Dahlias. 1944. 33 x 25. Lent by Mr. and Mrs. Otto Spaeth.

°60 A Family Reunion. 1944. 30 x 36⅛.

°61 Friendship. 1944. 30 x 24.

°62 Good News. 1944. 48 x 39¾. Lent by Mr. Keith Warner.

°63 Muses. 1944. 48 x 48.

64 Solo. 1944. 33 x 40. Lent by Mr. and Mrs. Otto Spaeth.

65 Still Life. 1944. 31 x 41. Lent by the Art Institute of Chicago.

°66 String Music. 1944. 27 x 33. Lent by Mr. and Mrs. Roy R. Neuberger.

°67 Woman Carrying Picture. 1944. 50¼ x 31¼. Collection of the Walker Art Center.

68 Conversation. 1945. 40 x 30.

69 Flute Soloist. 1945. 40 x 32.

70 Heads. 1945. 18 x 22.

71 Motherhood. 1945. 39⅞ x 60⅛.

°72 Three Literary Gentlemen. 1945. 29 x 36.

°73 Wind Orchestra. 1945. 40 x 50.

°74 Acrobats. 1946. 48 x 58.

°75 Bathers. 1946. 28 x 36.

76 Pitcher and Fruit. 1946. 25¼ x 30¼.

77 Beautification 1947. 23 x 28. Lent by the Metropolitan Museum of Art.

78 The Cellist. 1947. 23 x 28.

79 Music of the Orient. 1947. 30 x 40.

°80 Still Life with Palette. 1947. 30 x 36.

WATERCOLORS, GOUACHES AND PASTELS

81 Bathers. 1910. Watercolor. 3⅞ x 5¾ (sight). Lent by the artist.

°82 A Cup of Tea. 1910. Watercolor. 47 x 24¼. Lent in memory of Linda R. Miller.

83 Mother and Children. 1911. Gouache. 29⅛ x 18⅛ (sight). Lent by the artist.

84 Summer. 1911. Gouache. 24⅛ x 18½ (sight). Collection of the Whitney Museum of American Art.

85 An Automobile Ride on the Avenue. 1912. Pastel. 24½ x 18¾. Lent by the artist.

86 Music. 1912. Pastel. 24⅝ x 19. Lent by the artist.

87 The Bird. 1914. Gouache. 23⅝ x 18½ (sight).

88 Maine. 1914. Pastel. 24½ x 18¾. Lent by the Museum of Modern Art.

89 Foundry in Baltimore. 1915. Pastel. 22⅛ x 17⅛ (sight).

90 My Kitchen. 1915. Pastel. 24½ x 18¾.

91 Lecture, Metropolitan Museum. 1916. Pastel. 24 x 18⅛ (sight).

92 I Hear Their Voices through the Wall. 1917. Pastel. 20 x 13¾.

93 Interior with Figures. 1918. Gouache. 4⅞ x 4½. Lent by the Museum of Modern Art.

94 Seated Figure. 1918. Gouache. 5 x 4½. Lent by the artist.

95 Fisherman, Fish and Sea Gulls. 1919. Gouache. 23 x 17. Lent by Mr. Wright Ludington.

96 Interior with Men. 1919. Gouache. 21 x 18. Lent by Mr. Wright Ludington.

97 Two Figures. 1926. Gouache. 4⅞ x 4⅜ (sight). Lent by Dr. Harry Austin Blutman.

98 The Balcony. c. 1930. Gouache. 4¼ x 5. Lent by Mr. and Mrs. G. Macculloch Miller.

99 Figures. c. 1930. Gouache. 4¼ x 6¼. Lent by Mr. and Mrs. G. Macculloch Miller.

100 The Flower Pot. 1930. Gouache. 4¼ x 6¼. Lent by the Museum of Modern Art.

101 Morning. 1930. Gouache. 4¼ x 6. Lent by the Museum of Modern Art.

102 The Red Cap. 1930. Gouache. 4¼ x 5. Collection of the Whitney Museum of American Art.

103 The Day is Done. 1936. Pastel. 24 x 18⅛ (sight).

104 Sleep. 1937. Pastel. 18 x 24. Lent by Mr. Wright Ludington.

105 Guitar Player. 1940. Gouache and pastel. 5 x 4½. Lent by the artist.

106 Figure Composition: Mural Design. 1943. Watercolor and ink. 4 x 6. Lent by the artist.

107 Figure Composition: Mural Design. 1943. Watercolor and ink. 4 x 6. Lent by the artist.

108 Figure Composition: Mural Design. 1943. Watercolor and ink. 6 x 4. Lent by the artist.

109 Figures. 1943. Watercolor and ink. 4 x 6. Lent by the artist.

DRAWINGS

All lent by the artist.

110 Grand Canal, Venice. 1907. Ink with quill. 3⅞ x 5¾.

111 Model. 1907. Ink and brush. 12½ x 6½.

112 The Venice Lion. 1907. Ink with quill. 5¾ x 3¾.

113 Figures—Sculpturesque. 1910. Charcoal. 24½ x 18¾.

114 Crystal Figure Study. 1911. Ink and wash. 13 x 9⅞.

115 Meditation. 1911. Pen and ink. 10⅝ x 6¾.

116 Sculpturesque Drawing. 1911. Pen and ink. 13⅝ x 6.

117 Standing Figure. 1912. Pen and ink. 12½ x 7¾.

118 Nude. 1944. Ink and wash. 4½ x 2½.

119 Nude. 1944. Ink and wash. 5 x 4¼.

120 Rabbina. 1944. Charcoal. 18¼ x 12.

WOODCUTS

All lent by the Museum of Modern Art, except Nos. 126, 129, 134 and 139, which are lent by the artist. All dated 1918 except Nos. 137-139.

121 Face. 4¼ x 2.

122 Figure. 7¾ x 3½.

123 Figure. 4¼ x 1⅞.

124 Head. 4¼ x 1⅞.

125 Head. 4¼ x 2.

126 Invocation. 3¾ x 2⅛.

127 Madonna and Child. 4⅞ x 2⅛.

128 Man Reading. 4¼ x 2.

°129 Mask. 4¼ x 1⅞.

130 Nude. 4¼ x 1⅞.

131 Passover Scene. 5 x 6.

132 Portrait. 4¼ x 1⅞.

133 Seated Figure. 5½ x 3.

°134 Seated Figure. 4¼ x 1⅞.

135 The Window. 4¼ x 2.

136 Woman with Baby. 4¼ x 1⅞.

137 Primitive. c. 1930. 9 x 2⅞.

138 Primitive Man. c. 1930. 10 x 3⅛.

139 Primitive Man. c. 1930. 10 x 3⅛.

LITHOGRAPHS

All lent by the Museum of Modern Art, except No. 142, which is lent by the artist.

140 Three Figures. 1918. 10⅛ x 6¾.

141 Egyptian Bowl. 1928. 7⅞ x 12⅝.

142 Head. 1928. 3⅝ x 2½.

143 The Mirror. 1928. 8¼ x 12⅝.

144 Peace. 1928. 6⅝ x 9½.

145 Sails. 1928. 8¼ x 9⅝.

146 After Bathing. c. 1932. 15½ x 18⅛.

SCULPTURE

All lent by the artist, except Nos. 150 and 152, which are lent in memory of Linda R. Miller. All are in plaster. The dimension given is height.

147 Figure. 1911. 7″.

148 Gilded Mask. 1915. 4″.

149 Light and Shadow. 1915. 5½″.

150 Mother and Child. 1915. 2½″.

151 Sleeping Figure. 1915. 2″.

°152 Spiral Rhythm. 1915. 5¼″.

153 Bird. 1917. 8″.

154 Figure in Rotation. 1917. 8″.

155 Light and Shadow. 1943. 29″.

156 Architectural Figure. 1944. 33″.

157 Bird. 1944. 19½″.

158 Abstract. 1948. 8½″.

159 Equilibrium. 1948. 22¾″.

160 Figure in Rotation. 1948. 25″.

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161 Portrait of Max Weber by William Zorach. 1948. Bronze. 12″ high. Lent by Max Weber.